



# FASHION REFLECTED FROM THE FOOTLIGHTS

by Joel Feder

Anna Held's Frocks in "Follow Me" are the Last Word in Allurement—Adrift with Chiffons and Agleam with Beads is this Dancing Dress

Style Inspiration for Every Age of Womanhood On This Winter's Stage—Stunning "At Home" Gowns Worn By Margaret Illington and Marjorie Wood—Julia Sanderson's Velvet Frock Sets a Fashion.

SOMEWHERE in every theatre programme, usually tucked with seeming inconspicuousness below the space devoted to extract music, is the line: "Costumes designed by So and So." Most of the women who have about the gowns behind the footlights, pass over the inconspicuous line in the programme which gives credit where so much credit is due; but one may be sure that to So and So those gowns behind the footlights have an importance far and away beyond their importance to even the most lavishly enthusiastic playgoer.

The costumes for a successful production represent a substantial part of the investment—and all the costumes must be provided before a single performance. The play may or may not prove a success—it all depends on a fickle public—and if it does not prove a success, there are the costumes, a dead loss! Some of these costumes cost a great deal of money too; five hundred, six hundred dollars and more are frequently represented in a star's costume for one act—and the feminine playgoer expects her to wear at least three stunning gowns during the course of the drama. Indeed, the

average woman playgoer is dreadfully disappointed if, throughout a whole play, the heroine has no opportunity to wear a smart, modern costume. It does seem as though the author and the manager might have introduced one scene, somewhere, in which a stunning, up-to-date frock might be called for. There are thousands of women in New York who select all their personal apparel from ideas presented by stage clothes, and even a mediocre play has a chance if its cast includes several pretty women supplied with a full complement of day and evening gowns, Paris hats, wraps and sport tangery.

At this writing, hundreds of young women are on the quiver of expectancy, awaiting the opening of two plays in which smart clothes are sure to be featured. In one of these productions Miss Elsie Ferguson will play the leading role, in the other Miss Frankie Starr. There can be no competing the number of women who look to Miss Ferguson for their fashion; she is widely copied and imitated—not only her gowns and hats, but her manner, her walk, her carriage, her inspiration. Perhaps one may say it all up in an expressive word by asserting that Miss Ferguson possesses supreme chic.

Julia Sanderson's Graceful Velvet Frock. Another footlight favorite from a fashion standpoint is Julia Sanderson. Miss Sanderson's smile is so potent, her dimples are so enchanting, that a masculine playgoer may be forgiven for not observing her frocks with close criticism; but no smile and no dimples ever made a woman fail to see Paris lines and arresting modes. The same velvet and ermine frock of Miss Sanderson's pictured on today's page, is really too adorable not to be imitated; it is one of the very prettiest stage frocks of the season, with its loose, girlish lines, its knotted waist and the

neat collar and cuffs of snowy fur. The black sailor hat has an effective buckle trimming of ermine, and there is a hanging of velvet and ermine to match the frock. Some gorgeous costumes are worn by Anna Held in "Follow Me." The model pictured is one of the most gorgeous, with its floating flounces of gold gauze and its stunner of rhinestones and pearl beads mounted on tulle. In the center of this jeweled panel is a splendid dragon-fly embroidered with emerald green beads against the background of rhinestone and pearl. Miss Held wears two strings of superb pearls at her throat,

Miss Alda's Gowns Combine Feminine Charm with that Distinction Imperative in a Concert Singer's Costume



Stunning Costumes Add Interest to "Up Stairs and Down" For Above Stairs Obviously are these Typical Examples



Julia Sanderson Always wears Satisfying Frocks, but Never One More Wholly Satisfying than this Model of Velvet and Ermine

one string long enough to reach below the waistline. Her headpiece is arched and chic, a rampant arrangement of gauze outlined with pearls. Her dancing slipper shows the new rosette tongue which is being brought out in pumps for spring wear.

Debutantes Watch The Dolly Sisters. If the poor debutante this season, with no Billy Burke to supply her with dress ideals! Just now the much imitated ingénue is very busy at home with maternal cares and the only way to see her act has been to attend the boxes. But the debutantes have discovered that the Dolly Sisters wear one delightful frock—a little more flashing perhaps than those affected by Miss Burke in ingénue roles, but still very captivating for all that.

In "His Bridal Night," the Dolly Sisters wear several delightful gowns—always youthful and dainty gowns that appeal to the debutante. A model—rather a twin model—of hifton, with flounces arranged in scallops on the full skirt and a bodice with long bishop sleeves of the chiffon, is accompanied by a preposterous but fascinating hat of shirred chiffon and white taffeta, the crown slashed at the top. The Dolly Sisters wear the most charming footwear, lacing slippers of satin and glazed and smart boots of glove-soft kid, a correct buttoned and laced style. Footwear is a point carefully considered in modern stage dress, and the woman who makes critical note of the type of footwear accompanying stage costumes will not be apt to make mistakes in her own apparel. The funny, old-fashioned shoes and slippers worn by the inmates of the "Home" in "Old Lady 31," are a study all in themselves.

If the debutante receives style inspiration from the Dollys and from Julia Sanderson, the dowager may profit by observing the costumes in "Old Lady 31." She sees how much more charming Annet is in her blue silk and lace cap, and her soft, becoming curls, than the rigid old lady in black, or the coquettish old lady in chiffon and rosebuds.

Miss Illington's Notable Costumes. Some beautiful frocks are worn by Margaret Illington in "Our Little Wife." One of these is a beaded chiffon model in early Italian style, with square decolletage and long sleeves and a graceful sash-panel, also heavily

embroidered. A wrap of velvet and ermine, worn in another act is superb. Since Paris put a ban on evening gowns made from heavy and thick fabrics in slumping "bat home" gowns for evening wear, and even a model of this type are appearing behind the footlights this winter. One of the most charming is a white tulle and fur gown worn by Marjorie Wood in "Follow Me." It has a square neck and long narrow sleeves, hands at the wrist with ermine and the ermine-trimmed surplice bodice crossed, and a graceful sash of white satin.

"Up Stairs and Down" offers more interest in clothes than perhaps any other play of the winter. A winter act shows frocks after frocks, each more interesting than the last. Four stunning costumes are shown in the scene from "Upstairs and Down" pictured. At the left is an extraordinary negligee of chiffon and silver lace, next comes a costume of broad, gold lace and tulle, third, a narrow frock of ruffled tulle over silver gauze with a festoon of shaded roses on the bodice, and fourth—at the extreme right—a yellow tulle dress frock with a circle of shaded violet ribbons and cluster of violets with a "snow" of violet knotted in narrow ribbons. Some smart model costumes are to be seen in this play, and also in "Come Out of the Kitchen" in which Ruth Chatterton is starring.

Two delightful bridal costumes of the stage will interest the engaged girls; one costume is worn by Ivy Sawyer in "Betty," and the other by Marjorie Wood in "The Bachelor." And no woman who is interested in seeing her frocks to her personality, should fail to see the costumes of Sue Partridge, the fascinating little Limerick prima donna in "Miss Scragline." One of the most unique stage costumes of the winter is the one worn by Peggy O'Neil, as an Indian girl in "The Flame." Already this vivid costume has been imitated at several masquerades and fancy dress affairs. Impressive and elegant—as a concert gown should be—is the beautiful costume of Miss Alda in its distinguished lines produced in white satin, on train, embroidered and beaded, tulle in bodice and tulle and clouds of filmy white tulle floating from shoulder to ankle. The deep cuffs of tulle on elbow sleeves and the superb crystal bead tassel are interesting details.

written in undertones which, below the over-tones of the other parts may weave a harmony, that carries and sustains the whole. It is, indeed, like the deep notes of a cello that weaves strings of sweet harmonies below the



Emma Dunn, The Young Actress Who Has Become Famous For Her "Old Lady" Interpretations.

## Furnishing With Antiques

EVERY year the supply of genuine antiques in furniture becomes less and less, and prices go correspondingly higher. Even in out of the way country places "prizes" may no longer be discovered by the summer boarder in the way of Chippendale highboys, tucked away in back kitchen, or even tables used as flower-stand, and bonnet-top clocks to be had for a song. The alert dealer has been a-scampering all over the land, from Maine to California; even in the wilds of Western Pennsylvania and out beyond the Mississippi has he made his purchases, and now the owner of a rickety Sheraton chair or Hepplewhite sideboard is likely to know the exact value of the same at the New York City standard.

But now and again one does run across a "prize" and great is the joy thereover. But the finder must have sufficient knowledge of what is what, and what is not, in antiques to recognize his prize when he finds it. A dilapidated chair may or may not be well worth doing over, and the point is, to be sure whether the expense of freight and necessary "doing over" will be worth while. No modern machine-made furniture can approach the eighteenth century pieces in grace and charm, and even reproductions of the antique are better than some of the hybrid articles shown in the shops at high prices, for the temptation of the unenlightened but luxuriously inclined. In an expensively furnished sitting room the scribe knows of, stands a little mahogany desk that its possessor thinks is adorable. She calls it a Chippendale. To be sure it has graceful handy legs—or cabriole legs, to use the correct term—but the desk cover is a veritable maze of intricate inlay work done with lighter colored wood, and down each front corner above the cabriole legs run fluted columns. Nothing more a viciously hybrid than this desk could be imagined. Hepplewhite used the cabriole leg; Hepplewhite, who came after him, introduced inlay work. Sheraton, who succeeded Hepplewhite, was sponsor



The Dignity, The Serenity, The Strength That Have Made Whistler's "Mother" Beloved. The "Wide World Over" Are Suggested By The Compelling Personality Of "Old Lady 31."

## Emma Dunn Proves how Fascinating Old Ladyhood May Be

SHALLS of old ladies go to see Emma Dunn play the part of "Old Lady 31"—Annet, who is irresistibly bewitching at the supposed age of caps and white hair and tooth-expected humbug! It is a million day right all in itself to stand in the theatre entrance before the play begins, and watch the old ladies arrive, some in limousines and some afoot, attended by daughter, granddaughter or niece. And youth, for youth too, flock to see "Old Lady 31"—it is "the fashion," as well as the sweetest lesson taught from behind the footlights and "The Usuals of the Third Floor Back"—youth, also with wistful eyes, dreams of just such an old ladyhood as Annet's and glimpses through the outward semblance of charm with which the character is invested, an inner essence of spiritual beauty infused into Annet's personality by the woman who portrays her. And youth see very well that such charm of old age could only be possible through a life of sweetness, of service, of self-forgetfulness—of love!

The first impression you receive of Emma Dunn is an impression of buoyant vitality, the vitality of slim, supple and elastic young womanhood, the buoyancy of a brave, optimistic spirit. The second impression is of grace—the most perfect grace of manner, of gesture, of movement. The third impression is of that unaffected naturalness that makes great charm. If you can imagine Annet with ripples dark chestnut hair simply parted and coiled at the neck, instead of snowy curls; with a slim girlish figure clad in the Mayean lines of a velvet

house gown, instead of an elderly erect little figure in a quaint gown of flowing skirt and sleeve; an Annet with the same haunting voice and sympathetic eyes and expressive hands—then you may be able to visualize Emma Dunn in her own personality and against the background of her own home. Even before you enter its portal, you feel sure it is a real home. In a dignified street lined with trees—a rather unusual street in New York—stands the house, a cozy house of cream-colored brick with a charming white doorway and an iron step-rail. When the door opens a big Airedale steps out to greet you with dignity and reserve that become a kindly welcome if you happen to meet with canine approval—the most discerning approval in the world, his mistress assures you a moment later. You see at once you have come into a home. You find yourself in a room full of charming old mahogany furniture, rare little tip-tables, stately Colonial desks and broad sofas, all mellow with time and countless polishings, and all reflecting the glow of fire-light when a match is touched to the wood piled across the brass and-tiled hearth. Here in the first light, Mrs. Dunn has her life of support after her return from the theatre, for as she adults admirably, gay supper parties down town have little attraction for her, and her one desire—like Annet's when you take leave of her—is "to get back home."

There is more beautiful old mahogany upstairs in her bed room—a wonderful claw-and-ball foot chest of drawers, and a graceful dressing table, neat collar and cuffs of snowy fur. The black sailor hat has an effective buckle trimming of ermine, and there is a hanging of velvet and ermine to match the frock. Some gorgeous costumes are worn by Anna Held in "Follow Me." The model pictured is one of the most gorgeous, with its floating flounces of gold gauze and its stunner of rhinestones and pearl beads mounted on tulle. In the center of this jeweled panel is a splendid dragon-fly embroidered with emerald green beads against the background of rhinestone and pearl. Miss Held wears two strings of superb pearls at her throat,

This bed room gives you an instant reading of its owner's fine, high-minded and unaffected personality. It is a room revealing dignity and reserve of taste. There are no trumperies, no litter of photographs, no trifles of any sort. The four-poster bed, handsome chest of drawers and mahogany dressing table surrounded by an old-fashioned mahogany framed mirror are the chief articles of furniture; the rug is dark and rich in tone; so also are the hangings of English cretonne. There is not one single place to be cozy—no cushioned couch, no silk-pillowed chaise longue, no deep armchair. Indeed the only chair is a little rush-seated mahogany rocker such as one might sit in to give the baby a bath or darn little stockings. In the summer, Mrs. Dunn rests and plays at her delightful country home on the Sound, at Milford, Connecticut. Here she swims and plays basket ball with her little daughters and goes on long tramps with her Airedale, who is very much one of the family, and a revered member at that. "And all summer long," confesses Mrs. Dunn, "we go barefooted, the children and I, indoors and out."

"I could not play the part of Annet," says Mrs. Dunn in speaking of her present great success, "Old Lady 31," "had it not been for the lessons I learned during a most terrible time of anxiety over the illness of one who was very dear to me. In that time something stronger than I am sustained me, gave me courage and serenity of spirit. These things I have tried to put into my interpretation of Annet. Her part is one of service. It is a rather unusual part,